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ABSTRACT

After two years of planning, the Minneapolis Schools began a unique Urban Arts Program during 1970-71, funded under Title III of the Elementary Secondary Education Act. Urban Arts is an arts school without walls for junior and senior high school students who leave their home schools part of every day during school hours to study with professional artists where the artists work. The participating arts agencies provide the learning environments, the artist-teachers, and the instructional design of the courses. A total of 626 students representing just about every social, economic, ethnic, and educational background in the city enrolled for courses during the school year; another 327 took summer school courses. The Bryant School Museum Program involved 600 students. Students enrolled in 13 classes offered during the school year; nine during the summer program. Classes were ungraded and students received no grades but did get credit for successful completion of courses. Classes were taught by 32 artist-teachers. In general, they were talented and young not-yet-recognized artists, although there were exceptions. An Advisory Board of students, parents, and Minneapolis Schools' personnel was selected to help set policy for the program. It met four times during the year. (Author/JM)

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Minneapolis Public Schools

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Urban Arts Program

Project Director's Report
1970-1971

Wallace Kennedy

with

Marge Hols

A Title III, ESEA Project

Ideas expressed in this report do not necessarily reflect the official position of the Minneapolis Public School Administration nor the Minneapolis School Board

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Research and Evaluation Department
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Minneapolis Public Schools

Urban Arts Program
1970-1971

Summary

After two years of planning the Minneapolis Schools began a unique Urban Arts Program during the 1970-71 school year.

Urban Arts is an arts school without walls for junior and senior high school students who leave their home schools part of every day during school hours to study with professional artists where the artists work.

The program is a cooperative effort of the Minneapolis Public Schools, arts agencies in the Twin Cities area and the U. S. Office of Education.

The Minneapolis Schools furnishes the students, their transportation, some equipment and supplies and an administrative staff.

The federal government provides the funds, via Title III of the Elementary and Secondary Education Act--$115,000 for the 1970-71 year.

The participating arts agencies provide the learning environments, the artist-teachers and the instructional design of the courses. Each agency writes a matching grant contract with the Minneapolis Schools assuring an amount of in-kind services that equals or surpasses the amount it receives from the federal grant to support each course.

Sponsoring agencies this year were the Minneapolis Institute of Arts, Children's Theater Company, Guild of Performing Arts, Minnesota Dance Theater and School, St. Paul Chamber Orchestra, St. Paul Council of Arts and Science "Film in the Cities" program and the Poets in the Schools program. Walker Art Center sponsored a summer course.

A total of 626 students representing just about every social, economic, ethnic and educational background in the city enrolled for courses during the school year; another 327 took summer school courses. The Bryant School Museum Program involved 600 students.

Students enrolled in 13 courses offered during the school year; nine during the summer program. Classes were ungraded and students received no grades but did get credit for successful completion of courses. The curriculum included Architecture, Ceramics/Painting/Sculpture, Graphic Design, Museum Arts, Photography, Radio-Television, Film Making, Contemporary Dance, Ensemble Music, Folk-Rock-Blues Composing and Arranging, Modern Dance, Poetry and Song Writing, and Theater Workshop.

The administrative staff was small: a project administrator, two half-time liaison teachers and a clerk-typist. The four worked out of

the Urban Arts office which is really a room in the old Crosby House at 2105 First Avenue South, a building owned by the Minneapolis Society of Fine Arts.

Classes were taught by 32 artist-teachers. In general they were talented young not-yet-recognized artists, although there were exceptions; notably choreographer Loyce Houlton, theater director John Donahue and the musicians from the St. Paul Chamber Orchestra.

An Advisory Board of students, parents and Minneapolis Schools' personnel was selected to help set policy for the program. It met four times during the year.

A total of $107,762 in Title III ESEA funds was spent. Of this, $60,700 was paid to the arts agencies, each of which matched this support with at least an equal amount in in-kind services. The other major expenditure of Title III funds was $30,849 for administrative staff salaries and fringe benefits. Pupil transportation costs were shared, with Minneapolis paying $10,000 and Title III funds the other $6,124.

Because the Urban Arts Program depends upon community arts agencies for its teachers, places of instruction and plans for instruction, community involvement is a day-to-day part of the program.

Lloyd Hezekiah, director of the Children's Museum of Brooklyn, N. Y., and chairman of the Task Force on Creativity and Learning for the 1970 White House Conference on Children and Youth, was contracted to serve as visiting evaluator for the program. He made three two-day visits to Minneapolis and in his final report (Appendix A) he wrote:

"The Minneapolis Public Schools has demonstrated courageous foresight in launching its Urban Arts Program during the 1970-71 academic year. The program offers opportunities to students for extensive involvement in the arts, to discover, unleash and channel their creative and artisitic gifts, and to develop them through the guidance of artist-instructors of high caliber outside of the school walls.

"Within the traditional American public school context, 'the arts' usually have been relegated to inferior status, they have usually been limited to mean occasional and limited involvement in art, music, dance and drama, they have usually been taught by classroom teachers, and in general they have been regarded as 'frills,' not as an integral part of the school curriculum.

"The Urban Arts Program embraces a far wider range of the arts, it offers in-depth exposure to learning through and in the arts, its instructors are professional artists, and it illustrates and strongly supports the widening belief that the arts should become an integral part of the school curriculum in public schools throughout the nation."

Project Administrator Wally Kennedy's recommendations for the 1971-72 year include expanding the number of courses and the number of co-sponsoring agencies, improving communications throughout the program, hiring additional liaison teachers, beefing up the Advisory Board, sustaining the nonexclusive enrollment policy and arranging activities that require students to make connections between their creative expressions in Urban Arts and their academic learning in school.

* * *

October 1971 Research and Evaluation Division

Contents

	Page
History of the Project.	1
Project Objectives.	3
Project Operations.	4
The 1970-71 Year.	5
The Students.	5
The Administrative Staff.	7
Planning and Training	8
Program Equipment and Facilities.	9
The Co-sponsoring Arts Agencies	10
The Curriculum.	10
The Advisory Board.	17
The 1970-71 Budget.	18
Parent and Community Involvement.	19
The Summer School Program	21
Results of the 1970-71 Program.	25
Recommendations	31
Communications/Dissemination.	33
Appendix A	36
Appendix B	53

History of the Project

The Urban Arts Program was a dream long before it became a reality--efforts to initiate such a program in the Minneapolis Schools date back to the fall of 1968.

That's when Sy Yesner, consultant in English and Humanities, Donald Bevis, then director of federal projects, and others from the Minneapolis Schools' staff outlined a proposal for an arts opportunity center with the help of leading members of the Twin Cities arts community. The proposal was submitted to the State Department of Education's Office of Planning and Development in January 1969 for funding under Title III of the Elementary and Secondary Education Act. State officials put the proposal on "hold"--funds at the time were insufficient.

Meanwhile the Minneapolis Schools already had begun cooperating with local arts agencies. Both Walker Art Center and Guthrie Theater had set up intern programs for high school teachers. While on school assignment, teachers spent a semester/season "on location" at Walker or Guthrie. Their assignments were to learn from the professional artists and to create programs for students at the two agencies. As a result some exciting summer programs emerged in 1969 and 1970 from Walker, Guthrie and the Children's Theater Company.

John Donahue, director of the Children's Theater Company, was one of the experts in on the initial planning. He wasn't content to let the idea of an arts opportunity program drop. So in the fall of 1969 he started a theater workshop for Minneapolis Schools' students at Children's Theater Company expense. Students attended classes during regular school hours and received credit. Twenty-six junior and senior high students enrolled in the workshop during the fall 1969 semester. Enrollment was

increased to 40 students the second semester and the Minneapolis Schools began supporting the program on a match-grant half-cost basis out of staff development funds.

In February 1970 the Minneapolis Institute of Arts, which houses the Children's Theater Company, hired Wally Kennedy, then director of special projects for the Bloomington Schools, as a part-time consultant. His commission was to expand the program.

The courses he arranged began spring quarter 1970 under the name of Arts Opportunity Program. Thirty-five students took Visual Arts at the Institute's Crosby House; 30 students took Contemporary Dance at the Minnesota Dance Theater and School; 10 students took Modern Dance at the Guild of Performing Arts; 40 students took Theater Workshop with the Children's Theater Company.

The Theater Workshop and the Visual Arts class were offered again during the Minneapolis Schools' 1970 summer session.

In June 1970 the State Department of Education notified the Minneapolis Schools that the state's Office of Planning and Development had unshelved the proposal for an arts opportunity center. In subsequent negotiations it was suggested that the new Arts Opportunity Program could become the model for a modified proposal at a reasonable funding request. Official acceptance came August 3: the Minneapolis Schools would receive a grant of $115,000 to operate an Urban Arts Program during the 1970-71 fiscal year. Participating arts agencies would match the grant on an in-kind basis.

Wally Kennedy was appointed project administrator when the grant came through. He visited many of the Twin Cities arts agencies and by the end of August had the fall schedule of courses lined up. He operated

the program solo until the liaison teachers were hired: Dawn Mennes for visual arts in October; Jack Pixley for performing arts in December.

Project Objectives

Nine objectives were defined during project planning.

1. Activate a year-round laboratory of the arts at locations of existing agencies of fine and lively arts in the city.

2. Operate arts programs for secondary school students who will be released from resident schools to be instructed in various arts by professional artists and performers at the environs where the arts and the public meet.

3. Extend interaction between arts agencies and the schools by appointing a full-time project director who, with three part-time liaison teachers, will

   a. keep the artists and directors of the various arts programs alert to the needs of the students;

   b. keep the schools and community aware of the activities of the arts programs.

4. Provide against the exclusion of any student from opportunity in the arts by:

   a. consulting with community agency leaders for advice and direction in program content and student enrollment to encourage participation of students from poverty circumstances or from nonwhite minority groups;

   b. acquiring two mini-buses that will transport students from resident schools to art programs and to special events programs;

   c. providing for open auditions and interviews for all programs;

   d. setting no criteria of academic performance or demonstration of compliance or productivity for entry;

   e. enabling students presently not in school to gain reentry by participating in the program.

5. Effect closer bonds between artists and schools by:

a. establishing an Advisory Board of the Urban Arts Program that includes students, teachers, principals, arts program directors, artists and officers of the State Arts Council and the State Department of Education;

b. affording assistance from artists and supportive staffs of the various arts agencies to arts programs and activities in the schools;

c. offering workshops and in-service instruction to teachers provided by artists and supportive staffs of the arts agencies.

6. Enrich the total arts program in the schools by encouraging:

a. students returning to school following instruction by professional artists to rejoin curricular and co-curricular school arts programs;

b. students returning to school to serve as youth tutoring youth in elementary school programs;

c. program directors and artists to produce instructional materials that can be used by classroom teachers.

7. Afford students opportunities to enter training programs that directly can prepare them for careers as artists or performers as well as for careers in arts-related activities such as journalism, gallery employment and management, costuming, stage management, advertising, city planning, industrial design, etc.

8. Increase communication between artists, art agencies and the total community in the common effort to improve the esthetic quality of the urban environment.

9. Increase communication between artists, art agencies and artists of world renown by increasing public participation at arts events in the city.

Project Operations

The Urban Arts Program is an arts school without walls for junior and senior high school students who leave their home schools to study with professional artists where the artists work.

The program is a cooperative effort of the Minneapolis Public Schools, arts agencies in the Twin Cities area and the U. S. Office of Education.

The Minneapolis Schools furnishes the students, their transportation, some equipment and supplies and an administrative staff.

The participating arts agencies provide the learning environment, the artist-teachers and the instructional design of the courses.

The federal government provides funds, via Title III of the Elementary and Secondary Education Act--$115,000 for the 1970-71 academic year. (The actual program cost is higher. The arts agencies write a matching grant contract with the Minneapolis Schools assuring an amount of in-kind services that equals or surpasses the amount of money from the federal grant used to support each course.)

As a Title III innovative project the Urban Arts Program is testing two things:

1. the competence of arts agencies to provide learning in the arts that in some ways is better than what the schools can provide;

2. the tolerance of the whole school system to work with agencies outside the schools in providing education.

The 1970-71 Year

The students

More students than anticipated signed up for courses. There were 309 the first semester and 317 the second semester.

What were they like? Project administrator Wally Kennedy provides the following informal description from his observations and files.

Ability. The majority of students had outstanding or high-average ability but average to low achievement after elementary school. Some had low achievement because of reading difficulties.

Ethnic background. About 85 percent were white. Perhaps 10 percent were of Jewish cultural heritage and about one percent had Oriental cultural

heritage. About 13 percent were black. Two to three percent were American Indian.

Sex. About 65 percent were female; 35 percent male. Dancing courses had the lowest percentage of male participation; architecture and folk-rock-blues the highest.

Socioeconomic range. It appeared to be as broad as possible for Minneapolis, with probably 65 percent of the students from the middle class, 15 percent from well-to-do homes and 20 percent from poverty condition families.

Enrollment breakdowns, by grade level.

Grade	Percent
12	25%
11	20
10	20
9	15
8	12
7	8

Enrollments, by home school. Some students from every secondary school except Northeast, Lincoln and Jordan Junior Highs enrolled. The largest numbers were from Edison, Washburn, Roosevelt, Marshall and West Highs. Substantial numbers of students came from Ramsey and Jefferson Junior Highs. North and South Highs both had small enrollments but Bryant Junior High and Central High sent fairly large numbers of students. Enrollments of students from other home schools were low. Four parochial schools and three non-denominational private schools sent some students.

A total of 28 students from high schools outside Minneapolis enrolled for arts courses; 25 with the Children's Theater Workshop, the others in art and dance classes.

Attendance. It averaged about 80 percent.

Previous participation in the arts. About 45 percent of the students had high participation in the arts prior to the program: about 15 percent

in the performing arts and 30 percent in the visual arts. At interviews and auditions all of the students listed high interest as their primary reason for entering the program.

The administrative staff

The project administrator is Wally Kennedy. His vita in brief: B.A. from the University of Wisconsin. Thirteen years as a classroom teacher of English, speech, theater and humanities; a John Hay Fellow in Humanities in his sixth year of teaching. For three years prior to his present job, he was director of special projects for the Bloomington (Minnesota) Schools. Which means he shepherded a wide variety of federally and locally funded change programs--59 in all.

Then this.

Why?

"This is the first job I've had in which I can get close to the kids. That's not typical of change programs. All of those years in the humanities convinced me that more expression and less description and analysis was what students needed."

As project administrator Mr. Kennedy is responsible for planning and operating the program and for recommending modifications to the director of federal programs when they're necessary. He is the primary agent between the school system and the arts agencies sponsoring courses. Within the Minneapolis Schools hierarchy he is responsible directly to the assistant superintendent for secondary education.

Besides directing the Urban Arts Program Mr. Kennedy teaches Poetry and Song Writing, one of the courses under the Urban Arts umbrella. Does he write poetry himself? All the time.

Although the objectives called for three half-time liaison teachers only two were funded for the first year.

Each was a classroom teacher in a Minneapolis School whose teaching load was three class hours (half the school day). As liaison teachers they split the program and each was responsible for the courses appropriate to his own subject specialty. Dawn Mennes took visual arts; Jack Pixley coordinated the performing arts.

The two spent much of their time visiting classes. They monitored students' progress, advised artist-teachers about the kinds of experiences students had already had in school and occasionally taught in place of an absent artist-teacher.

Back in the schools they informed teachers of the kinds of instruction used in Urban Arts classes so that the teachers could try appropriate activities. They adapted instructional activities they had observed to their own classroom programs, too. They also helped students who were having attendance problems or who were having difficulties finding their way in the milieu of the Urban Arts Program.

Communication between schools and the program will become a major part of their responsibility during the 1971-72 year.

A full-time clerk typist is supposed to round out the program staff. Because the position wasn't filled until early October the project administrator almost drowned in a sea of paper work before he got the program off the ground.

Planning and Training

The project administrator and two liaison teachers met every Monday over lunch to distribute tasks for the week.

Frequent conferences were held between the project administrator or the liaison teachers and the consultants on English and humanities, art, music, and with the director of guidance for the Minneapolis Schools.

Once each semester artist-teachers and the workshop directors met with the administrative staff to hash out program problems. Regularly scheduled conferences were held frequently with staff and artist-teachers from the sponsoring agencies to assess progress of the workshops and to modify the program.

The program Advisory Board met four times a year to help set policy.

Mr. Kennedy has been trying to build a teacher-training component into the Urban Arts Program.

During the 1970 summer session, six elementary school teachers received two professional credits each for taking the Dramatic Arts course offered to elementary school youngsters under joint sponsorship of the Children's Theater Company and the Minnesota Dance Theater and School. Mr. Kennedy recommends in-service training or professional growth courses in dance and dramatic arts for all elementary teachers so that these experiences can be given to all students in every classroom.

For fall 1971, courses have been approved for a rehearsal workshop with Guthrie Theater and for film making classes with the St. Paul Council of Arts and Science "Film in the Cities" program. Teachers participating will receive professional credits: two for film making and three for the workshop.

Program Equipment and Facilities

The project staff operates out of what probably used to be the morning room in the old Crosby House on 1st Avenue South, one of a number of mansions within a few blocks of the Minneapolis Institute of Arts owned by the Institute's guiding group, the Society of Fine Arts. Use of the building for office and classroom space is part of the Institute's matching grant to the program.

A few items of equipment have been purchased: motion picture and still cameras and some other photographic equipment for the photography class and some tumbling mats for theater workshop.

A plan to buy two mini-buses to transport students from home schools to art programs outlined in the original proposal was dropped. Students have been given tokens for public buses instead.

The co-sponsoring arts agencies

During 1970-71 seven Twin Cities arts agencies participated in the Urban Arts Program.

They were the Minneapolis Institute of Arts, the St. Paul Council of Arts and Science, the Minnesota Dance Theater and School, the St. Paul Chamber Orchestra, the Guild of Performing Arts, the Children's Theater Company and the Poets in the Schools program.

For its classes each agency provided classroom space, teachers and the instructional plan for the courses it offered.

In general the teachers were talented young not-yet-recognized artists, although there were some exceptions. For example Loyce Houlton, director of the Minnesota Dance Theater and School, and John Donahue, director of the Children's Theater Company, both taught students.

The curriculum

Thirteen courses for credit were offered via contracts with the arts agencies. Students enrolled in the semester courses of their choice by audition or interview. Courses met daily from one-and-a-half to two hours. Courses were ungraded and no grades were given but students received regular school credit for successful completion of a course.

Courses	Sponsoring arts agency
Architecture	Minneapolis Institute of Arts
Ceramics/Painting/Sculpture	Minneapolis Institute of Arts
Graphic Design	Minneapolis Institute of Arts
Museum Arts	Minneapolis Institute of Arts
Photography	Minneapolis Institute of Arts
Radio-Television	Minneapolis Institute of Arts
Film Making	"Film in the Cities" program of the St. Paul Council of Arts and Science in conjunction with the Minneapolis Institute of Arts
Contemporary Dance	Minnesota Dance Theater and School
Ensemble Music	St. Paul Chamber Orchestra and the Children's Theater Company
Folk-Rock-Blues	St. Paul Chamber Orchestra
Modern Dance	Guild of Performing Arts
Poetry and Song Writing	Poets in the Schools program
Theater Workshop	Children's Theater Company

Visit a few to see what they're like.

View of a photography class, shot from the floor

Upstairs at Crosby House in what once was a front bedroom a photography class is underway. Walk in; sit on the floor. Students fill the room. A few sit on chairs; one on a table. The rest are stretched out on the floor. Young men. Young women. Mostly high school age. Long hair. Jeans. Plaid shirts have a slight edge over ribbed sweaters. A few sandals. A lot of clunky work boots.

They are rapping. Absorbed. Kicking around how you go about communicating through photographs. How Avedon does it, for instance. (They have seen his show at the Minneapolis Institute of Arts.)

"What we are striving for as artists is to reconstruct the feelings we had at the moment we took the picture," a young man on the floor says. He must be the teacher, then. "We are extracting from humans their

humanity as the artist sees it," he adds.

How is everyone doing on the assignment?

"It's really tough. Maybe you could explain some more."

The other artist-teacher, a young woman in a long flower-printed cotton dress, tries. "Take a picture of something that's really frightening to you. The photograph should be frightening. I want to see the spooky element."

"Maybe it would help if you tried to think of the most frightening photograph you've ever seen." This from the other instructor.

They try. Goebbels during the Third Reich. Avedon's Billy Graham. His D.A.R. Ladies. The Everly Brothers.....

Architecture class in the parlor

Down the grand staircase at Crosby House and into the parlor. It's quiet. Each student is doing a free hand sketch of a building he chose from an architecture book.

Scott Helmes, an architect who teaches at the University of Minnesota, splits the Urban Arts Program teaching week with another architect. He says this is the only architecture class at the secondary school level in the country that's offered for credit.

What are his goals for the students?

"I start where each student is. What are his talents? Then I help him develop those. I try to increase the students' creativity as well as teaching them architectural skills such as model making and drawing. Besides working here we take field trips. We've visited the Foam House, houses in the neighborhood, the Guthrie, the School of Architecture at the University.

"Not everyone in the class is interested in the same things. Three of the students lean toward futuristic structures. One wants to be an interior

decorator. Some are interested in comprehensive community planning. The rest are concentrating on drawing and model making."

Interrupt an eighth grade boy at a drawing board to ask him why he's there.

"In school they just give you something to draw and you'd better draw it; here you get to pick what you want to draw."

Is architecture his career choice?

"I think so. Someday I'd like to design houses...apartments...maybe even cities....."

Up the fire escape to Children's Theater Workshop

Leave Crosby House by the back door, up the alley past the old Pillsbury mansion where the Society of Fine Arts and the Minnesota State Arts Council have offices, across the park, around the back of the Minneapolis Institute of Arts building and up a metal fire escape to the stage door.

Classes with the Children's Theatre Company have just ended for the day. Two girls and an actor-teacher are sitting at the top of the fire escape. Sunning. Talking.

What's it like in there? One of the girls gives a tour.

It's all very compact. "This is the green room--it's everything from our only backstage to a student union." A corridor with outside windows--"where we put our makeup on." Through a door, and suddenly you're on stage. A girl is belting out "I Believe in Love" while a boy improvises a dance around her. John Donahue, the genius behind the Children's Theater, is smiling his approval.

Back to the fire escape so as not to disturb the rehearsal. Our guide, a tall slim and pretty high school senior, tells how she got into the workshop.

"My sister was in Children's Theater. I had seen the plays ever since sixth grade. I tried out many times but I never made it. I wanted to be a part of it all and the Urban Arts Program gave me the chance.

"The main thing I'm getting out of it is dance. I'm taking modern and ballet. I have an acting class too but it's sort of elementary."

Is there a theater group at her "home" high school?

"Yes, but there's a different spirit here. I know kids at my school in theater who love it. But there's something else here. It offers a lot more. Dance. Pantomime. Not just getting up on a stage and saying lines."

Her career plans?

"I want to go to college but I'd also like to keep coming here. It's a wonderful school."

The other student is a high school senior, too. What does she like about the workshop?

"There's not as much tension here. It's not like sitting at a desk. The teachers are the actors. They're not like teachers. They're like friends who want to share something with you."

What are the other courses like? Ask Wally Kennedy.

Ceramics/Painting/Sculpture. Students are tutored to develop their own skills and imaginations with the media of pencil, charcoal, crayon, oils, acrylics, tempera, plaster, wood, clay, glass, metals and rock.

Graphic Design. Students work with lettering, poster design, silk screening processes, fiber designing, brochure development, magazine layout and other specialized design communications.

These two courses will not be offered as separate subjects during the 1971-72 year. Subject matter will be incorporated into a course called Creativity Workshop offered under sponsorship of the Minneapolis College of Art and Design.

Museum Arts teaches students how a major art museum goes about bringing art to the public. Students work directly with the conservator, assistant director, education staff and the curators at the Minneapolis Institute of Arts. They study the role of the museum in society by concentrating on basic questions--what's good art? what's bad art?--as well as humanities in art, decorative arts, perception of form, museum techniques and what constitutes a museum.

Radio-Television Broadcasting. Students learn about radio and TV engineering by working directly with the Minneapolis Schools educational television station, the facilities of the State Education Broadcasting Network and with half a dozen area commercial stations. The class also works with video tape as an artistic medium and explores its relationship to the performing arts. General concepts about communications, as raised by McLuhan and others, are studied.

Film Making. Students learn the technical processes of film production: camera techniques, editing, set and lighting design, animation, sound record. Armed with these basic skills students experiment with ways in which motion pictures can be used to communicate more effectively. Film study illustrating the variety and depth of perspective that has emerged in the brief history of film art has been a weekly feature of the program.

Contemporary Dance. Students are invited to explore dance as a medium of communication in classes for beginners and advanced beginners. First semester students studied with choreographer Loyce Houlton and built their technical dance vocabulary into an original dance called "Why? It Matters." Second semester students presented a contemporary "Midsummer Night's Dream." Both numbers were supported by original music and song lyrics by the student dancers.

Ensemble Music. Students of vocal and instrumental music get ear training, learn sight reading and study composition and theory. They get chair-by-chair tutoring from St. Paul Chamber Orchestra musicians as they learn a repertory of both classical and contemporary music.

For the 1971-72 year this course will be incorporated into the Minnesota Orchestra Workshop, a new offering.

Folk-Rock-Blues Composing and Arranging. Students learn basic composition for guitar, bass, piano, violin, flute, reeds and other instruments used in the "pop" mode of music. They learn to compose music, to arrange it for group ensembles and to play in ensembles.

During 1970-71 this course was offered by the St. Paul Chamber Orchestra. It will be sponsored by the West Bank School of Music during 1971-72.

Modern Dance. Students move through increasingly complex and demanding exercises to develop control and expressiveness. They learn to choreograph their own expressions of emotion and energy as well as to work in choreographed ensembles of forms and rhythms. Students topped their study by giving two performances this year.

Poetry and Song Writing. Students write their own poetry and songs with the help of two young artists--a poet and a song writer. A singing

teacher who also writes songs works with students once a week. The Poets in the Schools program sends guest poets of greater renown to some classes. Each student selects and builds his own book of original poetry and is given 90 copies to distribute as he wishes. Students read their own poetry aloud to each other every day as a major feature of the poetic growth process. They also have many chances to read aloud to other students in English classes and to English teachers at meetings.

In addition to the curriculum changes already noted plans for the 1971-72 year call for adding the following courses: Ballet, sponsored by the Minneapolis Ballet Company; Conservation of Art, Artmobile and Exhibitions, and Art History, all sponsored by the Minneapolis Institute of Arts. Cooperative programs with the Guthrie Theater Company and the Walker Art Center have been arranged and a program with the St. Paul Chamber Orchestra is being explored.

The Bryant Museum Program

Besides the 13 courses described, the Urban Arts Program helped support the Bryant Museum Program, exposing more than 600 Bryant Junior High School students to collections at the Minneapolis Institute of Arts. Students in groups of 25 visited the Institute eight times during a four-week period.

Eighth graders had a program that related their studies in English, social studies and art to their study at the museum. Seventh and ninth graders had programs that related their art instruction to their study at the museum. Members of the Institute's education and curatorial staffs did the teaching.

The Advisory Board

An Advisory Board was created to help the staff determine policy

for the Urban Arts Program. Although the original plan was to include artists, arts program directors and officers of the State Arts Council and State Department of Education, it never went into effect. At the first gathering of arts agency representatives it was recommended that the Advisory Board consist of those whom the program serves: students, parents and school personnel.

A board of that makeup was formed. Four students were chosen by drawing their names from application forms. Their parents were invited to serve with them. Two principals, two counselors and two classroom teachers were named by the assistant superintendent of secondary schools. The project administrator and the two liaison teachers completed the board's membership. The board met every other month; four times in all.

Plans for the 1971-72 year call for increasing the size and responsibilities of the board. Representation will be by 15 students, eight parents, four classroom teachers, four counselors, four liaison teachers, two principals and the project administrator. Standing committees will be formed to set policies for specified aspects of the project.

The 1970-71 budget

A total of $107,762 in Title III ESEA funds was spent. Of this, $60,700 was paid to the area arts agencies for offering courses for Minneapolis students. Each agency wrote a contract with the Minneapolis Schools assuring an amount of in-kind services that equaled or surpassed the amount of money from Title III used to support each course. The other major expenditure of Title III funds was $30,849 for staff salaries and fringe benefits. Pupil transportation cost $16,124--the Minneapolis Schools used local school buses and purchased bus tokens which together cost $10,000 in local funds; the other $6,124 for bus tokens came from Title III funds. Instructional equipment totaling $3,263 in Title III funds was purchased;

major items were photography equipment, musical instruments and gym mats (see page 20 for breakdown of expenditures).

Parent and Community Involvement

Community involvement is the very heart of the matter; a necessary, integral part of the Urban Arts Program.

It takes the form of day-by-day cooperation between the Minneapolis Public Schools and the major arts agencies in the Twin Cities, which provide the artist-teachers, places of study and design of study.

During the 1970-71 year the sponsoring agencies were the Minneapolis Institute of Arts, the St. Paul Council of Arts and Science, the Minnesota Dance Theater and School, the St. Paul Chamber Orchestra, the Guild of Performing Arts, the Poets in the Schools program and the Children's Theater Company. The Walker Art Center offered a summer course.

The Minneapolis College of Art and Design, the Minneapolis Ballet Company, the Minnesota Orchestra, the West Bank School of Music and the Guthrie Theater Company will join the roster of cooperating agencies during the 1971-72 year.

The Urban Arts Program staff, together with the arts agencies, has cooperated with the Junior Leagues of Minneapolis and St. Paul to initiate ARTS CENTRAL, a program and materials resource exchange of the arts for public service to the seven counties including and surrounding the Twin Cities.

Parent participation this year came through the Advisory Board, which helped the program staff determine policy for the Urban Arts Program. Four parents served on the board together with their children, who were students in the program. Eight parents will be invited to serve during 1971-72.

Urban Arts Program 1970-71 Expenditures

Categories	Contracted Number of Students	Hours per Day	Number of Weeks	Mpls. Schools	Arts Agencies In-kind	Title III Funds
Salaries for Staff						$ 28,302
9% Fringe benefits						2,547
						$ 30,849
Contracted Services						
Children's Theater Co. Wkshop.	50	2	36		9,600	9,600
Guild of Performing Arts Modern Dance	35	2	36		4,600	4,600
Mpls. Institute of Arts Bryant-Museum Art Program	600	1	36		2,000	2,000
Mpls. Institute of Arts Visual Arts	90	2	36		17,500	17,500
Minn. Dance Theater & School Dance Workshop	40	2	36		7,500	7,500
Poets in Schools Verse/Song Wrtg.	30	2	36		3,600	3,600
St. Paul Chamber Orchestra Ensemble Music	30	2	36		6,000	6,000
St. Paul Chamber Orchestra Folk-Rock-Blues	15	2	36		2,400	2,400
Walker Art Center-Needles, Nails & Noodles, Summer Course	60	4	7		6,000	6,000
Minneapolis Junior League-Arts Resource Center					1,500	1,500
						60,700
Pupil Transportation						
Local school buses & contracted service with MTC for bus tokens				10,000		6,124
Materials and Supplies						
Office & Instructional				1,850		2,340
Printing and Mailing						796
						3,136
Travel						
Local staff travel, conferences travel/per diems, visiting artists' travel/per diems						1,424
Evaluation						
Consultant fees, travel, contract w/ outside evaluator						1,170
Other Expenses						
Typewriter rental						75
Dissemination booklets						800
						875
Equipment Capital Outlay						
Instructional				400		3,263
Office						221
						3,484
Totals				$12,250	$60,700	$107,762

"Community response to the Urban Arts Program is apparently strongly positive," Mr. Kennedy reported in his continuation proposal. "Probation officers have placed students in the program. Model Cities personnel have expressed support. Journalists have given the program supportive publicity. Parents have written moving letters of gratitude and support for the program. A common expression of nonschool persons to the program is that 'it's about time the schools are doing something real.' "

The Summer School Program

During summer 1971 the Urban Arts Program initiated a full-fledged program of arts courses for Minneapolis children and young adults.

The UAP furnished the administrative direction and $6,000 in Title III funds--the part of the 1970-71 grant of $115,000 allotted to Walker Art Center.

Short-term contracts were written with six Twin Cities arts agencies to provide nine programs of study. Co-sponsoring agencies were the Minneapolis Institute of Arts, the Guild of Performing Arts, the Children's Theater Company, the Minnesota Dance Theater and School, the "Film in the Cities" program of the St. Paul Council of Arts and Science and the Walker Art Center.

Elementary Workshops

Three workshops were offered through the summer school program for talented elementary school students, which was based at Emerson School in South Minneapolis. A total of 115 children in grades four, five and six attended the workshops. Gladys Randall coordinated these and other courses within the program.

1. Art and Environment, sponsored by the Minneapolis Institute of Arts, gave 40 students 60 hours of intense but varied arts experience with strong perceptual training involving many media. Community resources such as the Eloise Butler wildflower garden, Como Zoo, a haunted house, city billboards, a gas station and art galleries were part of the environment used to stimulate perceptivity. Students used mixed media of paper, cardboard, fabric, foil, paint, lights and tape recordings for expression. An exhibit of all students' work was shown at the Institute for four days. Some students' work will appear later in a Dayton's art show.

2. Modern Dance, sponsored by the Guild of Performing Arts, helped 35 youngsters learn individual expression through movement as well as improving their physical control and stamina. Students were exposed to activities that taught them to relate to the space around them and to others within the spatial limits that were drawn. Field trips to Como Zoo, to a Guild Dance Company rehearsal and to Sound 80 studio were used to stimulate students' creativity for participating in improvised choreography. A film using the students as subjects was made of movement and play. Parents and the public watched the film and the student improvisation.(60 class hours)

3. Dramatic Arts, jointly sponsored by the Children's Theater Company and the Minnesota Dance Theater and School, gave 40 children 60 hours of dramatic arts. Six elementary teachers took the same program for professional growth. In rotation, students studied dance, mime, art and music as ways of dramatic expression used to create the settings of a circus, a machine world, an underwater world and a jungle world. These settings and expressions grew to improvised scenes that later were put together into a play-without-script with costumes, properties, lighting and setting. Parents and the public came to see it. Some students' work will be shown in the Dayton's

art show. Students gave a dance demonstration during Aquatennial.

Wally Kennedy's recommendations for summer 1972 follow. "I strongly recommend continuing and expanding the courses in art, dance and dramatic arts, with two centers of operation and an enrollment of 250 students. Parents of first, second and third grade children have urged me to recommend including them next year and I do. I also recommend in-service training or professional growth courses in dance and dramatic arts for elementary teachers so that these experiences can be given to all students in every classroom. Schools with courses for students with learning disabilities, with reading problems, or with emotional troubles should be among the first to install regular experience in dance and dramatic arts."

Secondary Workshops

Six courses were offered to 212 junior and senior high school students through the regular summer school program of the Minneapolis Schools. High school students received credit for successful completion of a course.

1. Contemporary Dance, sponsored by the Minnesota Dance Theater and School at their playhouse in Dinkytown, was studied by 35 girls and four boys. Students learned the movement vocabulary of contemporary dance as well as the traditional dance movement vocabularies as a means to individual and group expression with rhythm, movement and sound. Members of the professional company used team teaching methods. (60 hours)

2. Film Making, sponsored by the Film in the Cities program of the St. Paul Council of Arts and Science, was held at the Arts and Science Center and taught by professional film makers. Thirteen students learned to use both 8 mm and 16 mm cameras and equipment to make both individual

films and a production team effort. (120 hours)

3. Modern Dance, sponsored by the Dance Company of the Guild of Performing Arts, was taken by 16 girls, with a professional dancer as teacher. Students learned to improvise expression to rhythm and sound through movement. They also practiced ensemble expression. The Company's dance studio at 504 Cedar Avenue in Minneapolis was used. (60 hours)

4. Needles, Nails and Noodles, sponsored by Walker Art Center, gave 60 junior high students the experience of creating new forms of expression out of common materials in the laboratories normally used for home economics and industrial arts at Jefferson Junior High School in South Minneapolis. High interest activities were piecing together a giant quilt of yard-square fabric individually tie-dyed, making life-sized dummies and staging a guerrilla theater sit-in at International Airport, and inventing musical instruments and head gear for an impromptu parade down Nicollet Mall. Students also made food sculpture of bio-degradable grains, joined a grove of trees with yarn tying, and in many other activities learned to become perceptually acquainted with art as it related to the daily life of the modern technological world. Teachers were an industrial arts and a home economics teacher, both with high talent in art, and professional artists and art students who used team teaching techniques. (120 hours)

5. The Summer Art Experience, sponsored by the Minneapolis Institute of Arts, used six young artists with 30 junior and senior high students to develop a continual flow of perceptual awareness through seeing the community, and building individual art skills through individual help.

Field trips focused on the problems of urban living that can be dealt with by design and esthetics. Some students' work will appear in a Dayton's art show. (120 hours)

6. Theater Workshop, the theater school of the Children's Theater Company, accomodated 67 Minneapolis secondary students and 36 secondary students from other schools. Every student studied dance and singing but each was allowed to elect six other areas out of 36 offered. Actors, dancers, designers, musicians, gymnasts, camera men, writers and technicians from the Company made up the teaching staff of 22. Guest artists were brought in on Fridays to further enrich the teaching staff. Students performed in a six-hour program the final Friday and in a two-hour program for parents and the public the Saturday following completion of the workshop. Two pieces were parts of original works not yet brought before an audience in their total form.

Mr. Kennedy's recommendations for 1972: "As the Urban Arts Program continues through the coming school year the potency it can offer next summer school should be given early planning. Almost twice as many students could be enrolled as this summer, with course offering being increased by two or three new workshops."

Results of the 1970-71 Program

"It is a healthy creature of great size and variety which already is in the toddling stage," Lloyd Hezekiah wrote of the Urban Arts Program during the second of his three trips to Minneapolis to see it in action.

Mr. Hezekiah, director of the Children's Museum of Brooklyn, N. Y., and chairman of the Task Force on Creativity and Learning for the 1970 White House Conference on Children and Youth, was contracted to serve as visiting evaluator for the Program. His final report is attached as Appendix A.

Although an attempt will be made to summarize his main points Mr. Hezekiah's soaring rhetoric makes his entire report a reading treat.

Evaluation of Stated Objectives

The full text of the nine objectives defined during project planning is recorded on pages 3 and 4 . An evaluation design with the major emphasis on description and process evaluation written especially for the Urban Arts Program by Personnel Decisions Inc. has been used by the project administrator to evaluate data.

How useful was the 95-page design?

"It gave us some organizational planning that we could follow," project administrator Wally Kennedy comments. "It gave us a way to look at the objectives to measure how well they were being realized. It was a very useful instrument for writing the continuation proposal. But I couldn't get the artist-teachers or workshop directors to fill out their parts. How can you reasonably ask them to?"

Goal #1. Activate a year-round laboratory school of the arts.

Thirteen courses for credit were offered by contractual arrangement with seven arts agencies. Classes were held at the agencies' facilities in and about the Twin Cities. Mr. Hezekiah reported that this separation from conventional classrooms "has wide appeal to students" although he said some classrooms were cramped.

Goal #2. Operate arts courses for secondary students to be instructed by artists and performers.

More students than anticipated enrolled--309 first semester and 317 second semester. Students came from 10 of 11 senior highs and 14 of 17 junior highs to study with 32 artist-teachers at the arts agencies. The

Bryant Museum Program involved an additional 600 students. The summer program had an enrollment of 327 students.

Mr. Hezekiah wrote that "the majority of students enrolled seemed to be totally aware of and committed to the opportunity that the program affords them for achieving individual artistic growth, extending their horizons, providing learning experiences unobtainable elsewhere in a similar context and overcoming their own self-discipline problems." He observed that some students did not appear to be fully aware of the scope of the program, of their individual responsibility, or "of the direct link that does and should exist between the program and their respective schools." These students, he said, view the program as an "escape" from the discipline and demands of the formal classroom.

Goal #3. Appoint a staff to extend interaction between arts agencies and the schools.

The full-time project administrator began work in August, one part-time liaison teacher was hired in October and a second began work December 1.

Mr. Hezekiah reported that a working relationship between the arts agencies, artist-teachers and schools exists "in a most elementary way." He cited professional jealousy on the part of both school officials who don't think uncertified professional artists should teach and professional jealousy on the part of the artists who regard school officials as deterrents to a student's creative energies as major problems. He also said that both the project administrator and liaison teachers had too heavy a work load to permit the sort of day-by-day bridge building needed, although he credited the administrator with establishing a rapport with individuals of the respective institutions that "has enabled the program to function despite many hurdles, personality conflicts, etc..."

Mr. Kennedy comments on communications. "It seems that the project, like the subject it represents, has had the artist's experience: it has grown a lot in its competence to put energy into expression, but it has not been any more successful than a new artist in communicating its expression to others."

Goal #4. Provide against the exclusion of any student from opportunity in the arts.

Mr. Kennedy reports that the program was kept nonexclusive, with students of nonwhite parentage, from all economic levels, all cultural areas of the city and all varieties of academic achievement participating. Students were given bus tokens so that transportation problems would not be a deterrent.

Mr. Hezekiah considered the diversity of enrollment to be "a most positive aspect as it both symbolizes the wide attraction of the arts and provides opportunities to pursue and share common artistic and human experiences that are not available in the same circumstances elsewhere." He warned that artist-teachers must exert professional discipline to insure that the student's personal responsibility is both guided and enhanced.

Goal #5. Effect closer bonds between artists and schools by establishing an Advisory Board and by involving the arts agencies in programs and activities in the schools, and in the in-service training of teachers.

The makeup and activities of the Advisory Board are described on page 17. Mr. Hezekiah reported that the present composition of the board does not bridge the gap between arts agencies and school officials.

The Bryant Museum Program was the major "other program for the schools" involving arts agency-school cooperation. Procedures for workshops

and professional growth courses were not developed during 1970-71 but have been arranged for the coming year.

Goal #6. Enrich the total arts program in the schools by a variety of activities involving students in the program and the production of classroom materials by the artist-teachers.

This objective was given a low priority on the theory that the Urban Arts Program had to get off the ground itself before it could benefit in-school programs.

However, Mr. Hezekiah strongly recommended that a direct relationship be established between the content of the students' classroom activity and his program activity "to enrich the student's learning and growth."

Goal #7. Afford students opportunities to enter training programs that can directly prepare them for careers.

Both the project administrator and Mr. Hezekiah felt that the direct contact between artist-teacher and student gives the student a new awareness of an art form that he might not have considered before enrollment, as well as a realistic look as the life style of individual artists.

Goal #8. Increase communication between artists, arts agencies and the total community in the common effort to improve the esthetic quality of city life and to preserve the esthetic quality of the urban environment.

Mr. Kennedy says that students, rather than artists and their agencies, have been the major communicators of this objective as they have become far more aware of the needs of their city.

Mr. Hezekiah observed that "an espirit de corps exists among and between the program instructors which should eventually extend to the arts

agencies and the community at large." He wrote that he feels the arts agencies should be the main catalysts of communication.

Goal #9. Increase communication between artists, arts agencies and artists of world renown by increasing public participation at arts events in the city.

Mr. Kennedy and Mr. Hezekiah agreed that this goal does not appear to be a proper function for the Urban Arts Program. It will be dropped from the list of goals for 1971-72.

Recommendations

In the application for continuation of the Title III grant for the Urban Arts Program project administrator Wally Kennedy made nine recommendations. They are listed here together with notes on progress toward their implementation.

1. Extend and modify courses for credits.

   a. Add courses that permit students to use the rich collection and resources within the Minneapolis Institute of Arts. Conservation of Art, Artmobile and Exhibitions, and Art History will be included in the 1971-72 curriculum.

   b. Transfer Graphic Design and Ceramics/Painting/Sculpture from the sponsorship of the Institute to sponsorship by the College of Art and Design where the milieu of studio art is the richest in the Twin Cities. A Creativity Workshop will be offered incorporating these courses.

   c. Find a location for Folk-Rock-Blues that has musicians in adequate number working regularly and find a sponsoring agent committed to promoting music in these modes. The West Bank School of Music will sponsor the course.

   d. Add a course in Ballet with the Minneapolis Ballet Company to meet interests of students in the more classical vocabulary of dance. Done.

   e. Add scene study from repertory theater to the Theater Workshop by enlisting cooperation of the Children's Theater Company and the Guthrie Theater Company. Done.

2. Inaugurate programs for students not taking courses for credits:

   a. with the Minnesota Orchestra and the St. Paul Chamber Orchestra. The Minnesota Orchestra will offer a Music Workshop for credit. A plan to have St. Paul Chamber Orchestra musicians teach students in school bands and orchestras is in the talking stage.

   b. with Walker Art Center. Walker currently is planning a film making course for 15 elementary students and a program that would allow about 150 secondary students a semester to become involved in interdisciplinary studies related to each new exhibit.

   c. with the Guthrie Theater Company. Guthrie is planning rehearsal workshops for teachers. From this program, two one-act plays will be taken to the senior high schools for performance.

3. Improve program communication. Make communication of the program's purposes, procedures and accomplishments the first priority after attending to the needs of students. Initiate activities in which communications is the major purpose and function.

4. Extend the staff by hiring two more liaison teachers. A third will be added in September 1971; a fourth in February 1972.

5. Sustain the nonexclusive enrollment policy. Continue trying to keep the student "mix" wholly representative of the multi-cultural city but try harder to include more American Indian students.

6. Give more size and muscle to the advisory board. Get more students, parents, teachers and counselors on the board and give the board more power in policy making and more responsibility for operational maintenance.

7. Find activities that ask students to make connections between their creative expressions in Urban Arts and their academic learning in school. In 1971-72 each student will conduct activities that place the primary responsibility for communication on him. Assignment choices are: visit another workshop, bring a visitor to class, show what you're learning, learn how the arts relate.

8. While students in Contemporary Dance and Theater Workshop are finding the route to careers in the arts more directly through these courses, no additional effort to turn the program into a 'pre-professional school' will be made; it is undesirable for the needs of most students.

9. Drop Goal #9, which was to increase communication between artists, arts agencies and artists of world renown by increasing public participation at arts events in the city. Leave inter-artist and inter-agency cooperation to others as a majority priority.

Communications/Dissemination

The Urban Arts Program staff, often together with students participating in the program, told the Urban Arts story at dozens of educational and public events during 1970-71.

Within the Minneapolis School System

1. A brochure describing the Urban Arts Program and listing course offerings was printed each semester and distributed to all junior and senior high school teachers and pupils.

2. All elementary and secondary arts teachers were invited to an informational program at the Minneapolis Institute of Arts.

3. Informational programs were presented at the fall workshops for all secondary English teachers, for counselors and for principals and assistant principals.

4. Mr. Kennedy and some of the artist/teachers visited two music teachers' quadrant meetings and three English teachers' quadrant meetings to tell about the program.

5. At the request of school principals Mr. Kennedy and some students appeared at faculty meetings at Jefferson, Ramsey and West Schools.

6. Students read their original poetry to English classes at six high schools and one junior high.

7. Students promoted the Urban Arts Program from a booth at the October Career Fair for all Minneapolis and suburban junior high students.

8. Student poets and musicians performed at the State Council Teachers of English convention.

9. Dancers, poets, musicians and artists displayed their accomplishments at a State Department Alternatives of Education convention.

10. Students of contemporary dance performed for classes at West, Marshall and Regina High Schools.

Before Public Audiences

1. Contemporary dance students gave 10 performances before a total of 4,000 people: four on-the-road concerts and six concerts at the Minnesota Dance Theater and School in Minneapolis.

2. Students of modern dance gave two year-end dance concerts before 300 people at the Guild of Performing Arts theater.

3. Students in the Poetry and Song Writing class gave a total of 130 individual readings to 3,000 teachers and students in city schools and at area and state-wide conventions. Twenty-two books of original poetry were printed and each of the 22 students received 90 copies to distribute.

4. Film Making students produced 20 film productions. They gave six showings to a total of 1,200 people at Minneapolis Institute of Arts and St. Paul Council of Arts and Science film making festivals.

5. Students in painting, drawing, graphic arts, photography and architecture classes displayed their work during winter and spring arts exhibits at the Minneapolis Institute of Arts. About 4,000 people viewed the exhibits.

6. Photography students also showed their work in an exhibit at Crosby House and in a show that traveled to several of the city's high schools.

7. Theater Workshop students gave 30 performances before a total of 1,500 people from the Children's Theater Company stage at the Institute. A film of Theater Workshop activities has been made by the internationally known film maker John Pennybaker, who worked on a grant from the Ford Foundation.

8. Students performed their original folk-rock-blues compositions before a total of 600 people at three concerts; two at the Institute auditorium and one at the Minnesota English Teachers' convention.

9. Students from the Ensemble Music class gave two concerts in the gallery of the Minneapolis Institute of Arts for 150 people.

10. Here's a listing of newspaper articles and brochures describing parts of the program. Reductions of some articles appear on the following pages.

Urban Arts Program of Minneapolis Public Schools, a general information pamphlet that lists course offerings, is published each semester.

Minneapolis Star, January 9, 1971. Story about the Minneapolis Institute of Arts segments of the UAP in general and about the student art exhibit at the Institute in particular.

Minneapolis Star, January 13, 1971. Picture story on student art from UAP Visual Arts class on exhibit at the Institute

Minneapolis Star, January 14, 1971. Don Morrison reviewed the student art show at the Institute.

Minneapolis Sunday Tribune Picture Magazine, February 21, 1971. Picture story on a performance given by students in the UAP Contemporary Dance class at the Minnesota Dance Theater and School.

Minneapolis Sunday Tribune, March 21, 1971. Robert T. Smith wrote a column about the UAP Poetry and Song Writing class.

Minneapolis Sunday Tribune Picture Magazine, April 5, 1971. Feature/picture story on the UAP.

Minneapolis Star, July 28, 1971. Picture from the Institute "Art Everywhere" exhibit, which featured art from the UAP summer program classes.

Minneapolis Star, July 29, 1971. Review of the "Art Everywhere" show by Don Morrison.

The Minneapolis Institute of Arts, a booklet describing the Institute from UAP students' points of view, was published during the year and distributed to about 2,000 teachers, students and members of the Society of Fine Arts. It's a charming collection of blank verse, poetry, drawings and photographs.

Additional information about the Minneapolis Public Schools' Urban Arts Program may be obtained from the UAP office at 2105 1st Avenue South, Minneapolis; Telephone 335-7625.

APPENDIX A

FINAL REPORT OF

URBAN ARTS PROGRAM

MINNEAPOLIS PUBLIC SCHOOLS

Lloyd Hezekiah
Visiting Evaluator
October 29 & 30, 1970
January 12 & 13, 1971
March 8 & 9, 1971

The United States Office of Education reports that during the school year 1969-70 there were 19,169 public school districts throughout the country employing tens of thousands of teachers, who in turn instruct millions of children. Traditionally, the American public school has been entrusted with an awesome and almost sacred task: to impart knowledge to the student, to mold his character, to unleash his learning abilities and potential, to channel his creativity, and to prepare him to live in his nation and his world as a productive person. In seeking to fulfill some of these tasks, the school has traditionally relied on certain approaches: fixed class periods, tried and tested curriculums, limited semesters, large classes, lesson plans, long school days, rigid guidelines, certified teachers, specially designed and equipped school buildings. This educational machinery has prepared millions of American children for productive lives and for higher education, and continues to so prepare them. However, vast numbers of students scorn the machinery and become entangled in its cogs: their interest in school curricula lags or disappears altogether, boredom surrounds them, their learning comes to a standstill, and the urge to free themselves from intellectual and physical confinement encourages them to drop out of school. In a determined effort to reverse the spiralling rate of school dropouts and its attendant effects on American society, an exceedingly small number of

school districts are scraping the rust from their aging machinery and using additional lubricants to keep it rolling: revision of curriculum including the introduction of new subjects and disciplines, utilizing the entire community beyond the school walls as a learning environment, employing individuals who do not meet the usual teacher certification criteria, restructuring of the grading system, informal classrooms, forging links between artists and students either through artist-in-residence projects, or artist-as-instructor programs beyond the school walls. School districts that have embraced some or all of these approaches - or even others not listed here - are pioneers in the new educational processes that must come into being so that the many challenges that continue to confront American public school education will be overcome, and so that all students will be equipped to function in a self-fulfilled way when they step out into the world on their own.

The Minneapolis Public Schools has demonstrated courageous foresight in launching its Urban Arts Program during the 1970-1971 academic year. The Program offers opportunities to students for extensive involvement in the arts, to discover, unleash and channel their creative and artistic gifts, and to develop them through the guidance of artist-instructors of high caliber outside of the school walls. Within the traditional American public school context, "the arts" have usually been relegated to inferior status, they have usually been limited to mean occasional and limited involvement in art, music, dance and

drama, they have usually been taught by classroom teachers, and in general they have been regarded as 'frills', not as an integral part of the school curriculum. The Urban Arts Program embraces a far wider range of the arts, it offers in depth exposure to learning through and in the arts, its instructors are professional artists, and it illustrates and strongly supports the widening belief that the arts should become an integral part of the school curriculum in public schools throughout the nation.

During the past academic year the writer has observed the workings of the Urban Arts Program through personal visits to the various Program locations during the hours of operation, and through discussions with the Project Director, Liaison Teachers, artist-instructors, parents, teachers, counselors, principals and students. These contacts and experiences provided a deep insight into the Program's philosophy, and its implementation, and both its achievements and shortcomings.

Evaluation of Stated Objectives

1. All Program activities are physically located beyond the classroom walls and this separation is an important aspect of the Program's wide appeal to students, although some individual spaces seem somewhat restricted for maximum effectiveness and ease. The environments of some of the studio arts workshops (e.g. graphic design and photography) have been created by the students themselves, thus providing a certain intimate and informal atmosphere which they regard as conducive to their needs. Similarly, the studios of the performing arts components provide an environment that encourages artistic expression and colleagueship. However, those activities that are housed in close proximity within the same building (e.g. the Crosby House) also encourage unscheduled 'visiting' between and among students, intrusions which are not welcomed by all students nor totally desirable or beneficial for the Program's goals.

2. Students learn of the Urban Arts Program in many ways: through various channels in their school, from their parents and friends, the press, etc. It appears that some students who enroll in the Program are not fully aware of its scope, their individual responsibility, or the direct link that does exist, must exist and indeed should exist between the Program and their respective schools. The students in this category appear to regard

the Program as an 'escape' from the discipline and demands of the formal classroom, and as an opportunity to sever physical connection with the school for several hours a day. The students in this category apparently also include some whose counselors and teachers regard as 'problem cases', and who are channeled into the Program to relieve them of their professional responsibility. On the other hand the majority of students enrolled seem to be totally aware of and committed to the opportunity that the Program affords them for achieving individual artistic growth, extending their horizons, providing learning experiences unobtainable elsewhere in a similar context, and overcoming their own self-discipline problems. Some 'problem' students also believe that the Program "is the best thing that could have happened" to them, since it enables them to chart their lives and careers which formerly were apparently aimless, and to discover new dimensions within themselves.

3. The responsibilities of Project Director and Liaison Teachers include the establishment of working relationships between the arts agencies, artist-instructors, and the schools. Such a relationship now exists in a most elementary way, and among the apparent reasons for this are:

a) Professional jealousy on the part of those school officials who - generally speaking - believe that the students should only be exposed to learning experiences within the school under the guidance of certified teachers. They tolerate the Program's existence, but are

not prepared to aid or ensure its success because of its involvement with 'outsiders' and artists.'

b) Professional jealousy on the part of the artists who - generally speaking - regard school officials not as enablers of the student's potential and interest, but as deterrents to his creative energies. They regard current teaching methods and curriculum as belonging to another age and not realistic or germane to the needs of the students of today. They tolerate the existence and presence of the teacher in the classroom, but are not willing to establish mutually constructive dialogue regarding the student whom they both instruct.

c) Two or three Liaison Teachers are physically unable to perform the demands of their office, particularly on a part time basis (half of their current day is spent in their respective home schools). They attempt to keep in touch with the respective teachers of the students - both inside and outside the school walls - but the observations noted in a and b above hinder their effectiveness. Despite these limitations they do try to build bridges between the respective groups. Their main contact with parents arises when their children do not attend the Program sessions regularly, or when parents should be advised of certain problems and attitudes of their children. The only other parental contact occurs through meetings of the Program's Advisory Board, or when parents and guardians occasionally visit the Program's

various locations.

d) The Project Director's administrative responsibilities do not permit him to devote the necessary time to communicate with total effectiveness with the arts agencies and the schools, though of necessity he has commendably established such rapport with individuals of the respective institutions. This rapport has enabled the Program to function despite many hurdles, personality conflicts, etc., and has underscored the fact that human relationships must supersede other factors of the Program if it is to achieve its maximum potential.

4. Students from various economic and ethnic backgrounds are enrolled in the Program though there is a notable absence of Indian-Americans. This diversity of enrollment is a most positive aspect as it both symbolizes the wide attraction of the arts and provides opportunities to pursue and share common artistic and human experiences that are not available in the same circumstances elsewhere. Discussions with students showed - among other things - that they were pleased with the freedom of enrollment that the Program allows, and some of them mentioned that its operation could be tightened somewhat. Care must be exercised so as to ensure that the flexible and informal approach that the Program utilizes is not translated nor interpreted by the students as a license for tardiness, irregular attendance, non-participation or minimal

involvement in activities. In order to prevent such pitfalls and abuses, Program instructors must at all times exert professional discipline thus ensuring that the student's personal responsibility is both guided and enhanced, while at the same time complementing the Program's aims. Students who are currently not attending school are also permitted to enroll in the Program and this provides a strong motivating force toward further academic pursuit. However, since the Program is not intended nor designed to be a recruiting operation for school dropouts - and it is not suggested that such youngsters be barred - the schools have a major responsibility to lessen and eventually eliminate the number of annual dropouts. Youngsters are sometimes not actually 'dropouts', but 'pushouts': they are pushed along antiquated conveyor belts in some schools and are pushed off the belt when inter-related societal factors prevent them from staying on.

5. Observations were made in item 3 above about the wide gap that exists between arts agencies and school officials and the current composition of the Advisory Board does not bridge it. Discussions with some parents who serve on the Board reveal that only through its existence have they known about the scope of the Program, its objectives, its accomplishments or lack of them, and deficiencies. Through service on the Board they have also gained an appreciation of the Program, developed a personal interest in it, and thus a personal involvement in their children's enrollment, and its

attendant effect on attitudes, growth, maturity, etc.

6. There is no direct relationship between the content of the student's classroom activity and his Program activity, other than the student's physical presence in both. Discussions with Program instructors and classroom teachers showed that neither group particularly favored such a link now, or believed that there should be such a link in the future. However, these observations are partly attributable to the aforementioned professional rivalry that seemingly exists among both parties, rivalry that suggests battles are being fought for the student's loyalty. Should such aforementioned links exist they would unquestionably enrich the student's learning and growth, professional and personal rivalries would be translated into personal concern for the student's development, and each learning environment would complement the efforts and achievements of the other.

7. Direct contact with the artist/instructor in an 'apprentice type' relationship gives the student an insight and knowledge of the particular art form that he might not have been aware of before enrollment. He gets an in depth view of the technical and artistic demands of the respective crafts and attempts to study, practice and master them. Hopefully, some students will eventually pursue professional goals in his chosen art. However, the student should also be exposed to the related aspects of the world of the professional artist: the low rung that

he occupies on the societal ladder, the daily toil and hardship that is often his lot, the challenges and rewards of perseverance and self-fulfillment, the grinding self-discipline that he must command - all factors that the student-professional-to-be should be aware of as he ponders and decides to walk down the professional road.

8. This objective is a long range one and its implementation is only partly discernible at the present time. This is the 'espirit de corps' that exists among and between the Program instructors and which should eventually extend to the arts agencies and community at large. However, it seems that the arts agencies must be the main catalysts of communication between themselves and the total community in the tri-party effort that must come into being if the artistic and cultural life of the city is to be enhanced for the benefit and enjoyment of all its residents.

9. This objective cannot be 'programmed'. It's attainment does not appear to be the proper function of the Program and will arise from the interrelationship of many factors and forces that extend beyond the Program.

Recommendations related to stated objectives

1. a) Examine the physical needs of the current activities and provide additional space for those operating under physical limitations. Since enrollment will increase as the Program grows and matures, it is important that physical limitations do not prohibit the proper functioning of the Program.

   b) Provide the Project Director and Liaison Teachers with semi-private or totally private offices. This inadequacy is especially glaring when they must talk to parents, students, etc. about certain program-related matters,which though not necessarily of a confidential nature, should not be audible to everyone within earshot.

   c) Introduce procedures to eliminate individual students from floating in and out of classes in which they are not enrolled, unless so authorized by pre-arrangement.

2. Create a mechanism in the school whereby principals, administrators, teachers, counselors, students are fully informed about the existence of the Program and enrollment procedures and responsibilities. The enrollees themselves might play a very important role here.

3. a) Eliminate professional suspicion and rivalry between arts agencies, artist-instructors and schools through

i) a combined meeting of all of the artist-instructors and arts agencies once every month at which the Project Director and Liaison Teachers should be present.

ii) a combined meeting of all the classroom teachers and counselors whose students are enrolled in the Program once every month, with the Project Director and Liaison Teachers present.

iii) a combined meeting (or semi-social gathering) of all of the artist-instructors, the arts agencies, classroom teachers and counselors whose students are enrolled in the Program at least twice every semester, or more frequently if necessary. School principals (not only those whose students are enrolled in the Program) should also be present along with the Project Administrator and the Liaison Teachers.

b) Increase the number of Liaison Teachers assigned to the Project

i) so as to ensure that they are in frequent and direct contact with the teachers and counselors of students enrolled in the Program, and also their parents and guardians. Such contact should not be limited to discussion of student crises only but to other inter-related matters such as involvement, attitudes, growth, etc., whether of a positive or negative nature.

ii) explore the possibility of full-time Liaison Teachers rather than the part-time approach now in use.

4. a) Widen the base of ethnic minorities now enrolled including the special recruiting of Indian-Americans. When Program instructors are hired - either through vacancies or extension of staff - ethnic minorities should also be recruited.

b) Structure every workshop in a systematic way without duplicating the rigidity or formality of the school classroom. Such a structure will probably vary from workshop to workshop, but in every one structure must ensure that the student is an active participant and not a passive onlooker.

c) Require school dropouts who are enrolled in the Program to re-register in their respective schools after a fixed period of time. Currently, such students are only 'enabled' to do so. Re-registration in school should not be an optional condition of enrollment, but a mandatory one.

5. Include Program Instructors on the Advisory Board. If friction is anticipated between them and the school "professionals," this will eventually be lessened or eliminated through the prompt implementation of Recommendation #3. Without the presence and participation of instructors the Program would only exist on paper, and by their presence on the Board they will contribute to both the Board and Program effectiveness.

6. Create a relationship between the classroom curriculum and the Program content. A student who is released from a history class in school so as to

enroll in, for example, the Folk/Rock/Blues Workshop might be called upon to research and write an article on the historical evolution of American Jazz, or the historical forerunners of the Folk/Rock/Blues genre. As he prepares the document - and after its completion - he would sometimes attend his history class and talk to his fellow-students about his findings, and invite their response. The dialogue that would ensue would have many spin-off benefits including: the student's own awareness of the vital importance and necessity of such school-program links, the extension of the horizons of his classmates, and a motivating force for academic pursuit by the student and his listeners. Such a relationship would also undergird the justification for granting equivalent course credits for students who enroll in the Program. Credits should not be restricted to some workshops only, but should apply equally to all.

7. Provide opportunities for students to learn about the positive and negative realities that surround professional artists, particularly in his own nation. Creative talent and artistic competence do not ensure 'success' in the arts, and it is important that students should know that the professional artist must often face brutal survival in order to achieve the goals and standards that he sets for himself.

8 & 9. No recommendations.

Miscellaneous Recommendations

A. Produce a film documentary of the Project so that it may be a resource for schools throughout Minnesota and in other parts of the nation. Income that would accrue from the rental of such a film would eventually offset the initial costs of producing it. Such a film would be created by the students and instructors of workshops such as Film/Photography, Folk/Rock/Blues, Graphic Design, Poetry/Song Writing and others, and the end product would be a living testimony to the Program and its worth.

B. Examine current and future enrollment policies. Should there be a limit on the number of semesters that the same student can enroll in the Program? Continuous and consecutive-semester enrollment by the same students might prevent other students from enrolling because of Program capacity.

C. Provide a travel budget for artist-instructors to visit other cities where artist-in-residence or artist-instructor projects have been launched. Such external contacts and experiences by artist-instructors would be most beneficial to the Program.

APPENDIX B

Classes they don't get in school

Minneapolis Tribune Photos KENT KOBERSTEEN

Students practice ballet in an Urban Arts class at St. Stephen's School

A fencing student at St. Stephen's School wears a chest protector and mask

Program director Wallace Kennedy talks with a student in an art class.

The Urban Arts Program attracts students from all over Minneapolis who have different abilities and come to it for different reasons.

Martha Courant, 15, is taking drama classes because she wants to become an actress and prefers the Urban Arts acting classes to those given at her high school.

"There's not as much paperwork and supervision but I think you learn more here," she explained.

Dave Sletten, 15, came from Southwest High School because he writes music and "was just curious about what a folk-rock-blues composing class was."

Leslie Thomasberg, 17, dropped out of Lincoln High School last year and has no interest in going back for a degree. However, she's taking an Urban Arts course in poetry writing "because here I have someone to do it for and a reason to do it."

"I'm just doing what I like," she said.

The Urban Arts Program is a federally subsidized educational program which offers Minneapolis junior and senior high school students the opportunity to take classes from young practicing artists outside the normal schoolroom setting.

The program began last fall under the sponsorship of the Minneapolis School Board and the Minneapolis Institute of Arts. Urban Arts is an outgrowth of the Arts Opportunity Program, a similar program offered on a smaller scale by the Institute last spring.

The classes all deal with visual and fine arts. They are held in the dim basement of an old church and the rooms of a huge old mansion. The bathroom is now a photography lab and the walls are covered with students' drawings, posters and poems.

Theater classes are taught by the staff of the Institute's Children's Theatre. Classes are also given at the Minnesota Dance Theatre and School and the Guild of Performing Arts.

Classes are held five days a week for two hours. Performance is evaluated strictly on a pass-fail basis. The credits are transferable to city high schools. Most students attend their regular schools for half a day and Urban Arts classes for the other half.

Teachers in the visual arts are young practicing artists chosen for their talent and their ability to relate to students. Students seem satisfied with the selection.

"Teachers here are a lot more personal and aren't so old mentally. They don't try to separate themselves from students," said one student.

Another commented, "Here you have a chance to see what real artists are doing."

Scott Helmes, director of the program's visual arts division, said students sometimes have a difficult time adjusting to the program's unstructured format.

Students are free to talk together, work alone, sit in on another class or visit exhibits at the Institute.

"It just takes them a while to get settled," he said.

Wallace Kennedy, director of the Urban Arts Program, said the program is not meant to be a professional school but has something to offer every student.

"We may not produce all the artists other, more professional schools do but we permit the student to become more totally involved, whatever his capabilities."

Kennedy observed that even less talented students have become more interested in and tolerant of art.

Scott Helmes, who also teaches an architecture class to 10 students, noted that his class has enough free-

Picture Magazine

Opportunity classes in art help neophytes

Reviewed by DON MORRISON
Minneapolis Star Staff Writer

Scott Helmes, a director of the Arts Opportunity Program and a staff member of the Minneapolis Institute of Arts, gets an enthusiastic bubble in his voice when he stands in front of a large, splashy, bright-colored abstract canvas.

"The kid who did this is a good example of what has happened in the program," he said.

When the boy, Philip Crotes from Folwell Junior High School, first attended class sessions at the institute, Helmes explained, "we couldn't even get him to draw a line. Like many of the students, he was unsure, inhibited almost afraid of big white paper.

"It was a triumph when he drew his first line — it was not just a line. Then he began to draw simple patterns and design shapes. He kept this up for a while and the next thing we knew he was sticking oil and canvas until he worked his way up to things this size."

Young Philip's painting will never make it to the Museum of Modern Art. Its exuberance and strewn-after ideas are what count, said Helmes, pointing out motifs that appear in the design that "he drew over and over again in the early stages."

More than 50 large and small works by Arts Opportunity students are on display in a downstairs gallery at the institute. Tonight, this week and likely to be held over for a longer time.

It is a joint venture by the museum and the Urban Arts Program of the Minneapolis Public Schools, of which this exhibition represents the first semester work chosen from among 120 visual arts students.

Junior and senior high students are released from school time to attend classes at the institute and receive credit for them.

The show includes graphics, watercolor and other graphics painting, architectural models and drawings.

It is not top-drawer art now in it expected to be. Still, the overcompensating kick of seeing young hands and eyes purposefully at work is there, with the extra thrill of spotting natural talent that holds promise for the future.

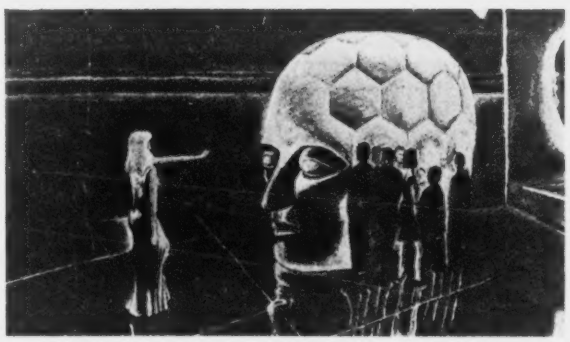
And, quite a few of the pieces are highly sophisticated and craftsmanly in execution. Ingrid Mitz of Roosevelt High, for example, has three large paintings. One is a very interesting shaped canvas bearing a cubist composition, another creates a basket-weave effect of interwoven panels, and the third is a most elegant, hard-edged abstract in beautifully harmonized tones of blue and brown.

D'Arcy Allison, also of Roosevelt, shows startling drawing skill and delicious imagination in an ink-and-watercolor fantasy entitled, "The Wizard." Pencil drawings of famous architectural works, including a Le Courbusier building by Henry High's Louis Boeffording show a rare feel for perspective and modeling.

Dan Weinberger of Washburn has designed a residential neighborhood, an elaborate circular dwelling and a "community center" and built a scale model of each.

Some of the works are unidentified as to artist. "We rescued them from classroom wastebaskets," said Helmes.

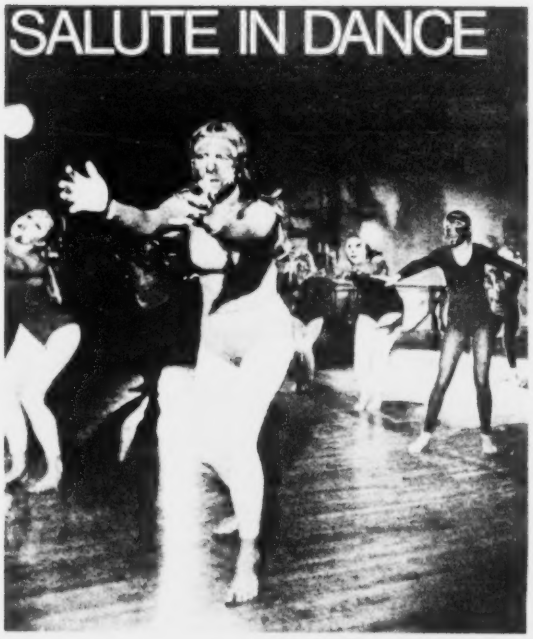
One "mystery" piece is not only unknown as to author, but also the staff can't figure out the technique used by the student. A print with a blown-up head of Washington (from a 25-cent piece) is embellished with whimsical drawings and written comments. Portions are colored, but the color is "in" the paper, not laid on later. A very handsome design. "I wish I knew how whoever it was did it," Helmes muttered almost enviously.



Minneapolis Star Photos by Jack

JEFF ROSCOE, EDISON HIGH SCHOOL, CREATED PAINTING IN ARTS PROGRAM
Exhibition includes photographs, silk screen prints and dimensional models

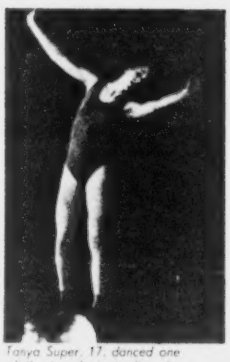
SALUTE IN DANCE



It was an original "multi-media" experience, a "tribal revelation"—and, in their words, a response through song, dance, mime and poetry to the deaths of rock stars Janis Joplin and Jimi Hendrix.

Creating and performing it were 26 Minneapolis teen-agers, ranging in age from 13 to 17 from eight Minneapolis Schools. They were brought together in a course at the Minnesota Dance Theater and School under the sponsorship of the Minneapolis Urban Arts Program. The program is funded by a federal grant to advance creativity in education. The dance class, and other classes in theater, music, poetry and architecture are also offered to students in all Minneapolis junior and senior high schools.

Mrs. Loyce Houlton, artistic director of the school of dance and the students' instructor, said the students were disturbed by the singers' deaths. ▶



Tanya Super, 17, danced one of the two Janis Joplin roles.

"The students are saying that Janis and Jimi couldn't relate to themselves. They were so busy being superstars, being on this trip that they had to keep on with more drugs," Mrs. Houlton explained. The students blamed modern "buckstering" and "public relations men who create the myth of the superstar."

Only a few of the students had taken dance before the class began last fall. The students met five days a week from 8:30 to 9:45 a.m. "I feel dance must be on a daily basis. The body must be trained," Mrs. Houlton explained.

Students did the lighting and recording work and helped Mrs. Houlton with the choreography. "It was like a ball that bounces back and forth; you give to them and they give to you," she commented. ■

Taylor joined with the group for the show's finale after which the audience was asked to join the dancing.

MINNEAPOLIS FRIDAY TRIBUNE 2-21-71

ESEA III

urban arts program

of
Minneapolis Public Schools
Fall Semester Courses
1971 Registration for
Arts in the Cities

Urban Arts
2105 First Avenue South

Art school without walls
Students and artists together
where artists work
where arts and public meet
students go to artists' places
for performing and studio arts
with credit, but no grades

Enrollment limited, but any student in a Minneapolis junior or senior high school, parochial and private as well as public, may apply.

Energy and interest are what a student must have.

Urban Arts Program courses count for credit in Minneapolis Public Schools. No letter grades given, instead credit or no credit goes on reports and permanent records.

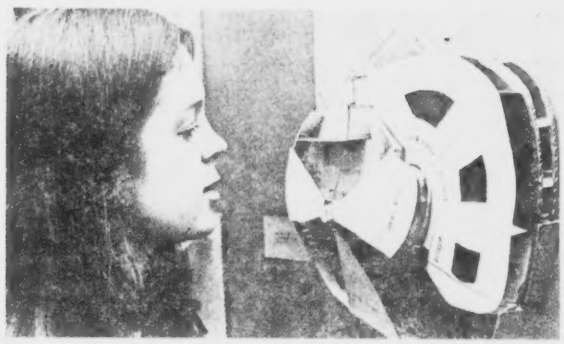
Unexcused absences are treated as they are in student's resident school.

Ballet
2:00 to 3:30
Intensive study of style and techniques of ballet with emphasis on delineation of male and female dancers.
Minneapolis Ballet Company
1005 Hennepin Ave. 825-3174

Contemporary Dance
8:30 to 9:45
Exciting projection of movement and dance of 1971 through superlative technical dance vocabularies of the past united with momentum of the present to explore dance as a medium of communication. For both sexes.
Minnesota Dance Theatre and School
Fourth St. at 13th Ave. S.E. 331-5311

Modern Dance
2:00 to 3:30
Moves through increasingly complex and demanding exercises to develop control and expressiveness. Learn to choreograph individual expressions of emotion and energy and work with students of both sexes to choreograph ensemble forms and rhythms.
Guild of Performing Arts, 504 Cedar Avenue

12 A ★ THE MINNEAPOLIS STAR Wed., Jan. 13, 1971



ARCHITECTURAL DIMENSIONAL PLAN FOR HOUSE MADE BY DON WELSCHINGER, WASHBURN
Nancy Erickson, 18, New Brighton, looks over student art exhibition.

Arts Opportunity project shown

Visual arts students of the Arts Opportunity Program, a joint venture of the Minneapolis Institute of Arts and the Minneapolis Public Schools Urban Arts Program, is being shown at the Institute this week.

The exhibit is a selection from the works of some 120 students in junior and senior high schools.

AN INTERESTING ABSTRACT PATTERN
By Ingrid Mica, Roosevelt High